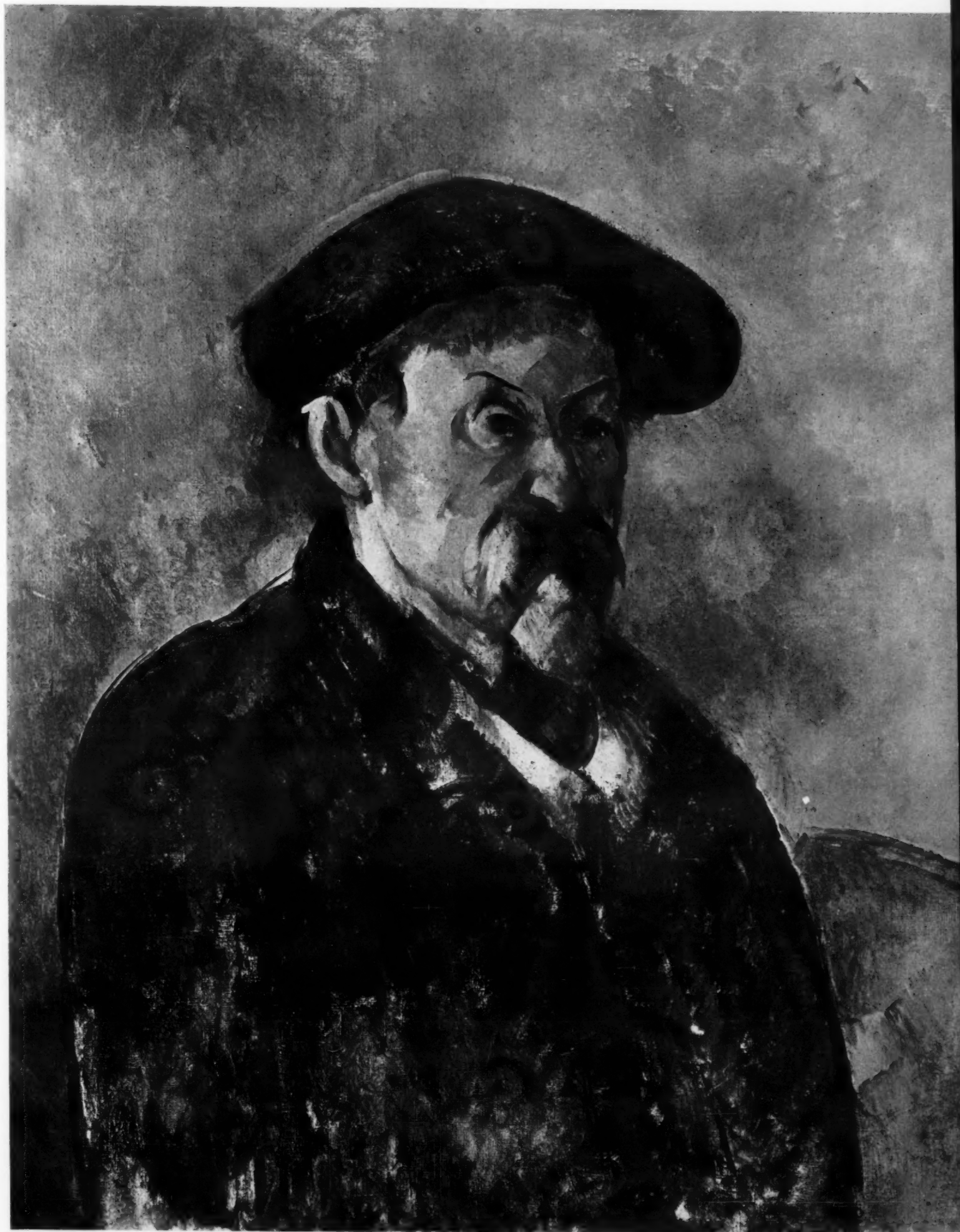


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A large and notable Dürer group including *Adam and Eve*, *Virgin with a Pear*, and the *The Little Passion*. By Rembrandt, most notably the great *Three Crosses* and *Landscape with Three Cottages*. Other early works: by Altdorfer, Beham, Schongauer, Van Leyden, Van Meckenem (*St. Elizabeth*), Van Dyck (*Justus Suttermans*, first state), Raimondi, Robetta, Campagnola (*Battle of Naked Men*), and many others. Also splendid impressions of works by Whistler (including *Nocturne*, *The Kitchen*, and *Cameo I*), Forain, Bone, Cameron, McBey, Hayden, Benson (*Pintails* among others), Blampied, Briscoe, Brockhurst, Meryon, Zorn, and other modern artists.

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## HOPE FARM

**I**T is our earnest hope that visitors to the Cézanne exhibition will not only enjoy the beauty of the paintings but will also give some thought to the children of Hope Farm for whose benefit this notable collection has been arranged.

In order that the general public may have a better understanding of our aims and work, I will attempt to give a picture of the various activities which make up the life of a child at Hope Farm from the time he comes to us until he goes out into the world to fend for himself.

Hope Farm, since its formation thirty-two years ago, has endeavored to give the boys and girls under its care the best possible start in life so that each individual may be fitted for the part he is to play. These boys and girls are not taught to feel that the world owes them a living but rather that it only owes them opportunity. A significant comment on their training is that during the depression ninety-six per cent of the alumni were self-supporting. As we follow their lives and see their fine adjustment to larger responsibilities, Hope Farm proves that "the training of children is the greatest and most serious problem entrusted to man."

The chief emphasis in the pioneer years at Hope Farm was put upon home life, since the chief causes of the separation of the children from their families were broken homes, poverty and improper guardianship. That emphasis is still apparent today in the life of the community. Each of the eight cottages housing the boys and girls is an attractive independent unit. From these separate homes the children go to chapel, to school, to play and to work just as they would in any small village in a rural section.

Eight years of primary school and four years of pre-vocational high school give the child an educational background suitable for his special talents. If he shows exceptional ability, a college course is made possible through grants from special scholarship funds. Upon entering high school, the student has the choice of one of three four-year courses; the scientific, general or commercial. Regardless of the course selected, all boys are given comprehensive shop experience and the girls a thorough grounding in the fundamentals of home economics.

Students are taught the value of money by earning small sums doing odd jobs about the cottages, buildings and farm. In the third and fourth years of high school, they attend school in the morning and work in the afternoon. Jobs run for ten weeks so that during the two years each student has experience at eight different kinds of work. Through this

work the older students become independent, learn the value of work and gradually come to a fuller understanding of their own aptitudes and capabilities. This proves invaluable in their choice of a future vocation.

Up to now I have dwelt upon the serious side of the children's life in the community, but there is another very important phase of any child's life — his play and fun. Several weeks each summer in camp gives each child a joyous carefree vacation. During the school year there are skating, tobogganing and skiing; sports to suit all and to contribute toward the making of healthy, sturdy bodies; football, basketball, hockey and baseball for the older boys; soccer, basketball and field hockey for the older girls. Younger children have four afternoon periods each week of supervised field games including volley ball, deck tennis, touch football and tether ball. Movies each Friday night, social games, dancing and dramatics provide entertainment for groups of various ages.

An important part of Hope Farm's work is done through the social service department, which keeps in touch with each child's family. Changes in the family's social or economic circumstances may enable it to be reunited, which is of course desirable whenever possible. When it is not possible, Hope Farm continues the training and supervision until the boys and girls are self-supporting. For some, jobs are found in the outside world soon after their sixteenth birthday, while others are given a complete high school course. Friendly counsel and contact is maintained with those who have left school and a helping hand remains extended to them throughout the years.

In the thirty-odd years of its existence, the dreams of the founders of Hope Farm have more than come true, but one of the most serious difficulties we have to face today is to meet the increasing demand for such care as Hope Farm can give. With growth, there has been variation in method but not in aim and purpose. Hope Farm is still a second home for a needy child, a child who needs adjustment from disaster which has destroyed his rightful place, his own home. Our hope is that increased cooperation and financial support on the part of the public may permit the continuance of the fine work of this happy community for children.

*E. T. Scheidt* E. L. Lo Boure  
Secretary, Board of Directors, HOPE FARM.

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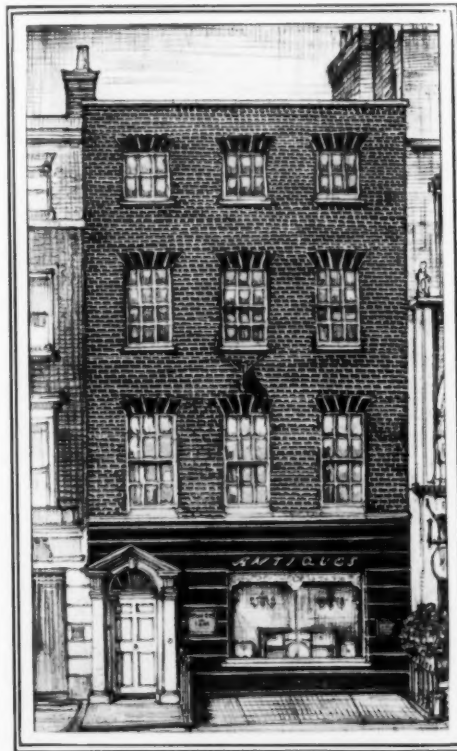
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# THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVI

NUMBER 26, SECTION II

## Contents for March 26, 1938

Cézanne: <i>Cézanne à la barbiche</i> , 1898—1899, lent by Mr. Robert Treat Paine, 2nd to the current exhibition at the Durand-Ruel Galleries (see article on page 11).....	Cover
Cézanne: <i>The Artist's Father</i> .....	Frontispiece 10
Cézanne: Intimate Exhibition.....	Alfred M. Frankfurter 11
The Middle West Paints: Chicago Show.....	18
View of Raoul Dufy, Modern Rococo Master.....	Martha Davidson 19
New Exhibitions of the Week.....	20
Two Important Auctions: Books and Decorative Art.....	22
Art Throughout America.....	24
The Art News of London.....	28
The Art News of Paris.....	28
Coming Auctions.....	31
Recent Auction Prices.....	31
Exhibitions in New York.....	33
The Forum of Decorative Arts.....	34

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TAPESTRIES. In addition to the above-mentioned Arras Gothic animal tapestry, other important examples include an important Brussels tapestry entitled "Les Fiançailles, or Venus and Adonis"; an armorial Brussels tapestry of the late sixteenth century; exceptionally gay, well-preserved eighteenth century Aubusson weaves; and two falconry tapestries, one a Brussels example of about 1520, the other a rare old Paris weave, both from the Georges J. Demotte collection, Paris.

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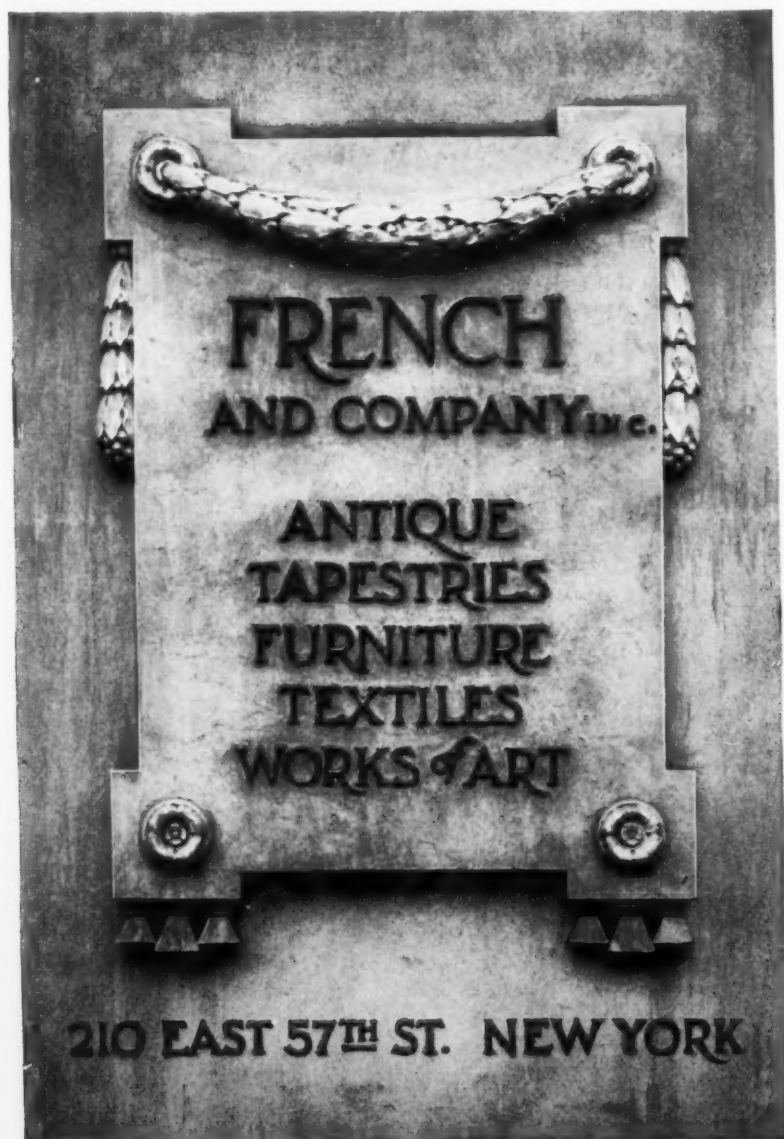
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### CONTENTS OF THE 1938 ANNUAL

#### CEZANNE IN AMERICA

By Robert Goldwater, New York University

#### CHINESE JADE: 3000 YEARS

By Martha Davidson, Orientalist, The Art News

#### The GREAT VENETIANS

By Alfred M. Frankfurter, Editor, The Art News

#### DECORATIVE ART UNDER THE STUARTS

By Frank Davis, Illustrated London News

#### MRS. JOHN D. ROCKEFELLER JR.'S AMERICAN PAINTINGS

By Dorothy Miller, Museum of Modern Art





LENT BY MR. MAURICE WERTHEIM TO THE DURAND-RUEL GALLERIES

# CEZANNE: "THE ARTIST'S FATHER," STUDY IN PSYCHOLOGY AND EARLY STYLE

*One of the less familiar works which make their American bow in the current exhibition, this portrait of the doughty M. Louis-Auguste Cézanne, who exercised a strong combative even if not formative influence upon his artistic son, was painted about 1875-76. It offers an interesting commentary upon the development of Cézanne's early style, for he here re-works the theme and composition of the profile portrait of his father of some ten years before into the terms of his contact with the Impressionists.*

*The painting was in the collection of M. Paul Cézanne fils until its recent arrival in this country.*

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# THE ART NEWS

MARCH 26, 1938

## CEZANNE: INTIMATE EXHIBITION

*Twenty-one Paintings Shown for the Benefit of Hope Farm*

BY ALFRED M. FRANKFURTER

THE metabolism of aesthetic taste has ever been a curious, intriguing process, swift and inevitable, but it has never coursed so spontaneously as in the last three or four decades. And of its entire activity, counting even the transient evaluations of the Impressionists, nothing has run as wide a gamut as the mutations of the art of Cézanne in the public eye: the progress, first in Europe and afterward repeated in America, from neglected obscurity to misunderstanding, to acerbation and vituperation, to, finally, recognition by a slowly widening circle until the resultant acclaim as the *grand maître* of the modern age. It is significant to recall here the fact that not quite nine years have passed since the first comprehensive, chronological view of Cézanne was presented to the artistic public of New York — in the already classic First Loan Exhibition of the Museum of Modern Art. There had been, of course, other occasions upon which his pictures had been shown locally, just as there have been probably ten times as many since.

Actually, however, the current showing at the Durand-Ruel Galleries is the first since that memorable inauguration of the Museum of Modern Art to present, frequently in terms of great masterpieces, the full sweep of the man whose purpose it was to make of Impressionism as art as durable as that of the museums, even though he is revealed here somewhat less explicitly, though again more intimately, than in the 1929 show. If one reflects for a moment upon the growth of real understanding for Cé-



LENT ANONYMOUSLY TO THE DURAND-RUEL GALLERIES

"LE PLAT DE POMMES" ("PLATE OF APPLES"), BETWEEN 1873 AND 1877



LENT ANONYMOUSLY TO THE DURAND-RUEL GALLERIES

"POMMES ET GATEAUX" ("APPLES AND CAKES"), BETWEEN 1873 AND 1877

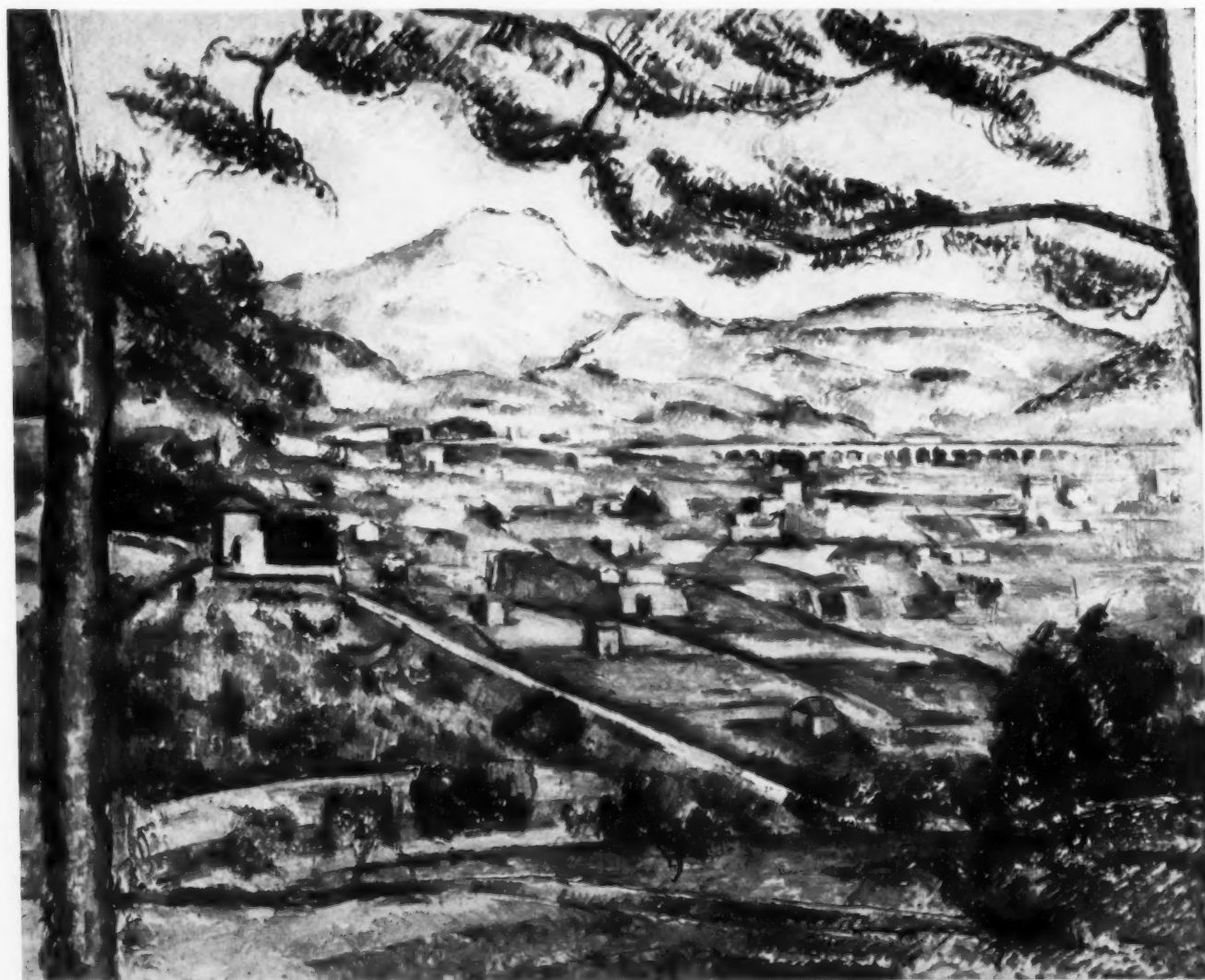
zanne in this country, upon the numerous and important American acquisitions of his pictures, upon the fact that today a charity exhibition of his work is regarded enthusiastically as an understood quantity, when in 1929 the Museum of Modern Art still felt it necessary to show him in the company of Van Gogh, Gauguin and Seurat, the progress of the last decade, starting out from the brilliant success of the Modern Museum's opening, is a truly remarkable one. For that a great portion of the credit, it seems appropriate to acknowledge on the present occasion, belongs to the Modern Museum, to its intelligent program of exhibitions and publications which have splendidly broadened the outlook and taste of the American public in the years of its existence.

To an audience thus prepared, such a view of Cézanne as the present intimate arrangement of twenty-one pictures must come as a welcome opportunity to renew old acquaintances, to make new ones and to see interrelated the devious levels and parallels of a constantly progressive artistic career for a simile to which one must go to masters like Titian and Rembrandt. The historical and chronological aspects of this career as they are manifested in the works of Cézanne in American collections have been so completely and critically elucidated by Dr. Goldwater in his article, *Cézanne in America*, in THE ART NEWS 1938 ANNUAL which appears simultaneously with this issue, that it would be pointless for me to go into a similar scheme here. A consideration, on the other hand, of the individual pictures,



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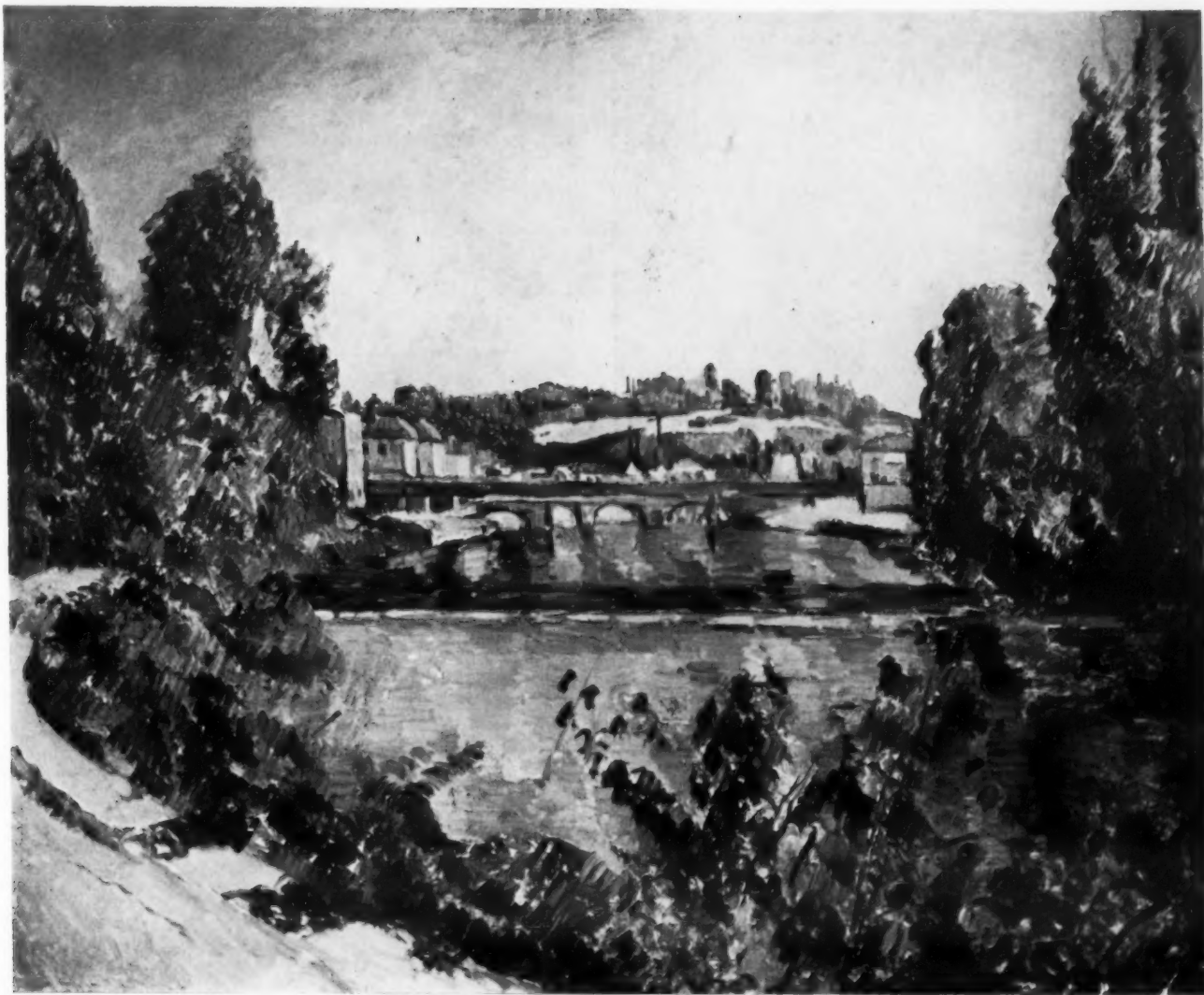
"LE MUR D'ENCEINTE" ("THE TOWN WALL"), AN EARLY LANDSCAPE DATING FROM ABOUT 1875-76



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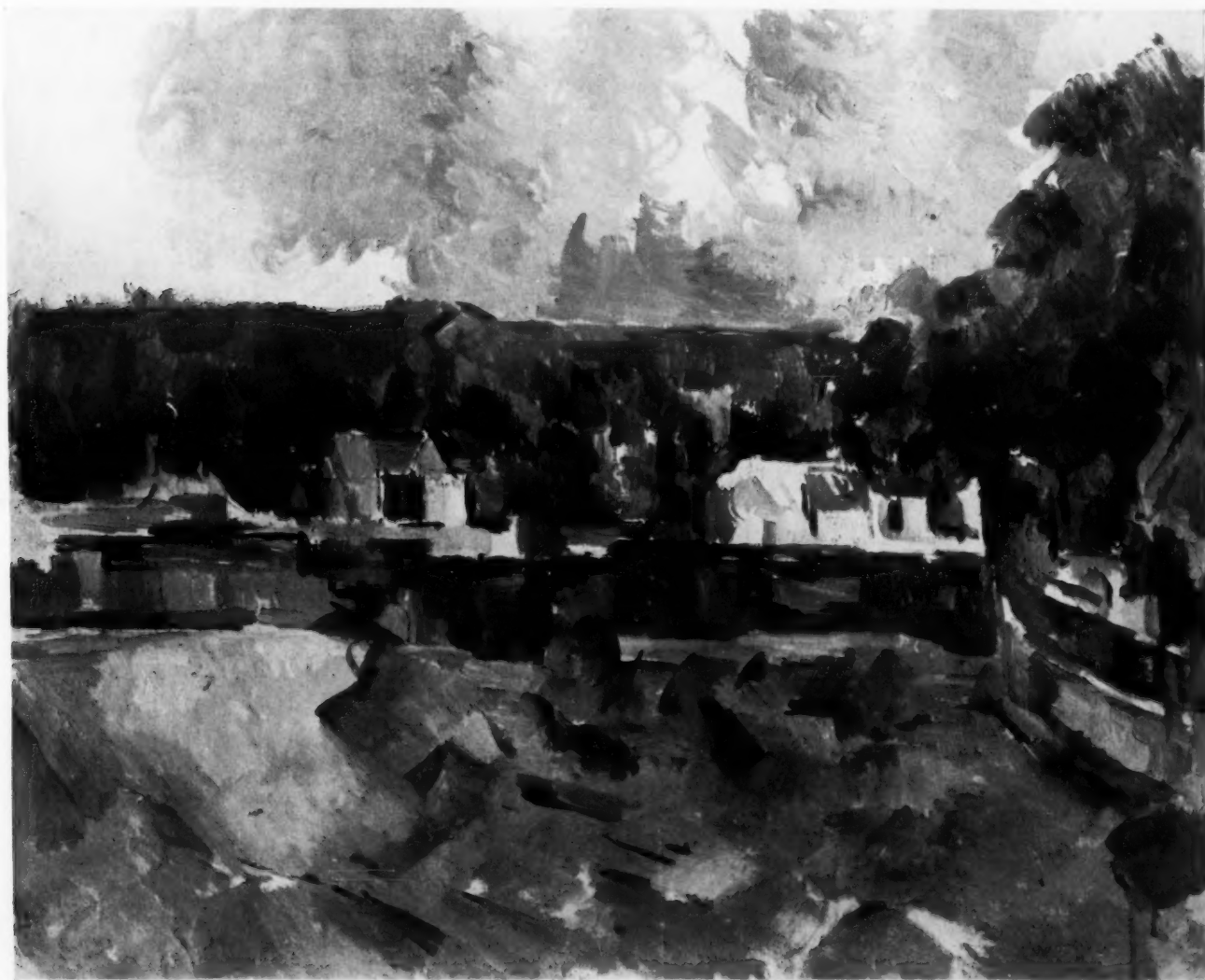
"LA MONTAGNE SAINTE-VICTOIRE AU GRAND PIN," EARLY VERSION OF A WELL KNOWN THEME, 1885-1887





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"LE PONT ET LE BARRAGE A PONTOISE" ("BRIDGE AND DAM AT PONTOISE"), DATED BETWEEN 1870-82



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"BORDS D'UNE RIVIERE" ("ALONG THE RIVER"), A VERY LATE "ABSTRACT" LANDSCAPE, DATED 1900-06



EXHIBITED AT THE DURAND-RUEL GALLERIES  
 "CHAUMIERE DANS LES ARBRES, A AUVERS," PAINTED 1873



EXHIBITED AT THE DURAND-RUEL GALLERIES  
 "CHEMIN SOUS BOIS" ("WOODLAND ROAD"), ABOUT 1870-82



LENT BY MR. & MRS. HUNT HENDERSON TO THE DURAND-RUEL GALLERIES  
 "LA COTE DES BOEUFs, PONTOISE," LANDSCAPE OF 1875-77



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 "LE VERGER" ("THE ORCHARD"), LANDSCAPE PAINTED 1885





LENT BY MR. STEPHEN C. CLARK TO THE DURAND-RUEL GALLERIES  
"MADAME CEZANNE DANS LA SERRE," PORTRAIT OF 1890



EXHIBITED AT THE DURAND-RUEL GALLERIES  
"MADAME CEZANNE COUSANT," AN EARLY PORTRAIT OF 1877



EXHIBITED AT THE DURAND-RUEL GALLERIES  
"VASE DE FLEURS" ("VASE OF FLOWERS"), DATED 1873-77



LENT BY THE DENVER ART MUSEUM TO THE DURAND-RUEL GALLERIES  
"VASE DE FLEURS" ("VASE OF FLOWERS"), PAINTED 1875

would seem to be a more profitable undertaking.

If this exhibition may be said to emphasize any special phase of the artist, it is that early period before 1880 which has recently been the subject of continually increasing favor with American collectors. It is a curious fact that in the re-estimation of Cézanne, the pictures of the late period, in which he appears the determinant of Cubism and other twentieth century art forms, were the first to win a wider esteem—perhaps because they were most satisfactorily regarded through the glasses with which contemporary painting equipped the public. But ever since the magnificent Paris Cézanne Exhibition, held at the Orangerie in 1936, the strong technique and vigorous personal adaptation of the precepts of Impressionism which are the characteristics of the earlier pictures have been seen in their true light as parcel of Cézanne's complete *metier* of expression.

To that classification among the landscapes belong such works as, first, the *Chaumière dans les arbres, à Auvers* of 1873, painted in the years in the little village on the banks of the Seine which Cézanne spent in the company of the strongest Impressionist influence upon him, Camille Pissarro, from whose collection the picture originally came; already here, however, is something far stronger and more



LENT BY MR. T. EDWARD HANLEY TO THE DURAND-RUEL GALLERIES  
(ABOVE) "PORTRAIT DE VALLIER," WATERCOLOR, '06  
(BELOW) "LES JOUEURS DE CARTES," OF 1890-92  
LENT BY MR. STEPHEN C. CLARK TO THE DURAND-RUEL GALLERIES

structural about the treatment of masses exclusively in terms of color and light. And *Le Mur d'enceinte* of some three years later shows a mature though still youthful Cézanne refining the force of his construction into a more subtle but nonetheless vigorous architecture behind the deliciously bright, sunny tones of sky and land which are as gay as the sprightliest of Monets or Sisleys.

Yet it is in the still-lives of the early period that one grasps best the marvelous sense of organization and integration that was at the bottom of Cézanne's ability to analyze and correct the primary fault—weakness of construction—in the Impressionist dogma. Four examples of this—happily two pairs of, respectively, flowers and fruit—offer as many points of view and of juxtaposition. *Pommes et gateaux* seems to be slightly earlier than its pendant of *Le Plat de pommes*, and it is fascinating to see how the former reveals, in all simplicity, the precise, reasoned balance of color against outline which is much more subtly used in building up the symphony of the plate of apples against the charming backdrop of the colored tile in the background.

Between the *Vase de fleurs* of 1873-77 and the same subject lent by the Denver Art Museum there is an equally engrossing comparison, the former one of the nearest things to a perfect





Impressionist "arrangement" Cézanne ever painted though it already states the fundamentals of the Louvre's famous *Blue Vase*, while the latter's dark shadows painted into brilliant tones is immediately reminiscent of Manet—though both are as solid as the sturdy, famous *Black Clock* itself.

Out of the same early category come two figure pieces or, better said, portraits conceived as figure pieces. The first is Mr. Wertheim's *Portrait of the Artist's Father* of 1875-76, with its eloquent evidence of how the delicate influences of Impressionist color softened the massive, dramatic outlines the artist here borrowed from a ten-year-earlier portrait of the same subject and how they enhanced the telling of an extremely sensitive, introspective psychological narrative. The same is true to an even more developed extent in *Mme. Cézanne coussant* where a similar coloristic interpretation is extended to a Degas-like introduction of background *staffage* and where the color is still more compact and expressive of the maturing tonal scale of the artist.

Though it belongs to a much later date—about 1890—it would be missing an opportunity not to regard the superb *Mme. Cézanne dans la serre* (which Mr. Clark acquired when the Soviet government was selling out pictures from the Museum of Modern Western Art, Moscow) together with the earlier portrait of that woman, the development of whose tragic personality runs like the theme of a



EXHIBITED AT THE DURAND-RUEL GALLERIES

"LA LUTTE D'AMOUR," A STUDY COMBINING BOTH NUDES AND A LANDSCAPE, OF 1885

Greek drama through the artist's life. Here all the problems of structure, delicately attacked in the first version, are solved; all the complex manifestations of a misunderstood personality are understood, but stated the more lucidly for all that; and the background has

been developed from *genre* treatment into a limitless natural aspect suggested by the air and growing flowers of the garden.

The landscapes of the later 'seventies lead one directly into the period of great *plein air* realization. Such a work as *La Côte des boeufs*, *Pontoise* already contains, stated in terms of thrilling polyphonic color, the wonderful parallels of horizontals, diagonals and verticals with which Cézanne is afterward to build up aqueducts, forest bridges and railway lines into a modern concept of Poussinism. The same law lies behind the vivid horizontal planes of *Le Pont et le barrage*, à *Pontoise* which begins the stately landscape succession of the 'eighties. And the great rhythms of trees and spreading branches which will finally go to frame the monumental (Cont'd on page 30)



LENT BY THE ADOLPH LEWISOHN COLLECTION TO THE DURAND-RUEL GALLERIES

"POMMES ET PRIMEVERES" ("APPLES AND PRIMROSES"), A STILL-LIFE FROM THE PERIOD 1890-94



EXHIBITED AT THE ART INSTITUTE OF CHICAGO



EXHIBITED AT THE ART INSTITUTE OF CHICAGO

(ABOVE) CHARLOTTE MAJOR: "MY GRANDFATHER," WINNER OF CLUSSMANN PRIZE; (LEFT) ZIROLI'S "GIRL WITH WET HAIR," BARTELS PRIZE WINNER; (BELOW, LEFT) "SLAUGHTER HOUSE RUINS AT ALEDO" BY GERTRUDE ABERCROMBIE, AWARDED THE ARMSTRONG PRIZE; (RIGHT) "MAN WITH A PICK" BY SINGER

## THE MIDDLE WEST PAINTS: CHICAGO SHOW

For the forty-second time the artists of Chicago and vicinity are showing in an annual event which has come to be one of the milestones of American painting. The large and important prizes, numbering nine in all, make this a particularly attractive exhibition to the artists of the region, representing Chicago and nearby towns. The jury, composed of Philip R. Adams, Director of the Columbus Gallery of Fine Arts, the sculptor Albert Stewart, Associate of the National Academy of Design, and William O. Kittredge, selected two hundred and twenty-four paintings and twenty-six sculptures. Nearly two thousand dollars in prizes were awarded, special interest going to the newcomers added to this year's prize winning list. First of these was Norman MacLeish who was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and five hundred dollar honorarium for his painting of Watertown, notable for its warm palette of reds, violets and neutral tones of brown. The Brower Prize of three hundred dollars went to Francis Chapin for a local genre scene, Sun in a Side Street. The same sum, offered by Mr. and Mrs. Frank

Armstrong for the best oil painting by a woman, was awarded by the jury to Gertrude Abercrombie's Slaughter House Ruins at Aledo, a restrained but compelling work. To Nicola Ziroli went the William H. Bartels Prize for his figure painting, Girl with Wet Hair. Charlotte R. Major's surrealistically inspired My Grandfather won for her the Clussmann Prize. Further winners were Charles Umlauf, Russel Woeltz, Benjamin Kanner and Maurice Ritman.

EXHIBITED AT THE ART INSTITUTE OF CHICAGO



EXHIBITED AT THE ART INSTITUTE OF CHICAGO





# View of Raoul Dufy, Modern Rococo Master

BY MARTHA DAVIDSON

THE past seventy-five years have witnessed a parade of styles, techniques and subjects that have kept pace with the inventions of a modern industrial civilization and with its increasing tempo of activity. The profound and momentous researches in science were paralleled in ingenuity by researches in the formal and expressional content of art and the so-called "isms" which, issued forth with unprecedented rapidity, reflected the restlessness of the modern artist and his constant search for new resources and new forms in which to embody them. Raoul Dufy, as a young artist studying in Paris, the cradle of twentieth century painting, was subject to the two main currents that were then generating tremendous enthusiasm and production among artists destined to play pivotal parts in the development of modern art. He had begun his training in the Ecole des Beaux-Arts in Le Havre where he was born in 1877. In Paris in 1900 he entered the studio of Bonnat, learned the language of the Impressionists and soon left for the studio of the great teacher, Gustave Moreau. There he met Matisse, Rouault and Marquet and with them he contributed to the Fauve movement which sought, by abandoning the imitation of natural appearances, to express pictorially the intuitive and emotional reaction of the artist to his environment. The Fauves attempted to abbreviate the "real" image and to organize essential elements into decorative compositions. Although Dufy later became absorbed with the analysis and synthesis of forms and experimented with constructivism, he remained fundamentally faithful to the tenets of Fauvism, for they, rather than the austere logic and geometric structure of Cubism, were suitable to his *joie de vivre*, to his audacity and his spontaneity.

Seventeen oil paintings, supplementing the recent exhibition of Dufy's watercolors, have been placed on view at the Bignou Gallery. The earliest canvas is the monumental *Golfe Juan*, painted in 1926. Consequently there are no examples of Dufy's earlier work but there are, in the paintings of the past decade, numerous reflections of the



EXHIBITED AT THE BIGNOU GALLERY

RAOUL DUFY'S TRIUMPH: "PORTRAIT OF MADAME DUFY"

preoccupations in his former paintings. *Baigneuse à Sainte Adresse* is a plagiarism of his celebrated quasi-Cubist *Baigneuse* of 1914, while the brilliant portrait of Madame Dufy is a close adaptation of *Femme à la fenêtre*, painted in 1915. Nevertheless, in both, there is no longer the same surface agitation with broken, measured strokes, but the graceful arabesques, the sonorous colors and the decorative two-dimensionality of Dufy's post-War style. There are also repetitions, with intriguing variations, of certain motifs that have haunted the artist's canvases since the commencement of his career. In the large, loosely woven *L'Atelier de l'Artiste*, itself a favorite topic of the artist, the canvas on the easel contains a sketch

of a reclining female nude that has its model in Titian's figure of Venus in *Venus and the Organist* (Prado Museum), a free copy of which was made by Dufy in 1926. As the image of Venus reappears over and over again in various guises, so is the repertory of this pleasure-loving artist played upon repeatedly, subjects such as yachting, boating and swimming recollecting the artist's youth spent in the harbor town of Normandy. There are also the horse races of Epsom, the manor houses of France and the pageantry of the races at Deauville and Cowes, unfolded with color and exuberance, the joyous visions being transfixed in the canvases of the artist.

Dufy is the Watteau of our time. While other artists strive to render the grief of life, the design of nature, or the paranoia of individuals, he renders the caprice of life, nature and individuals and, with the lightness, the grace and the elegance of a Rococo artist, he makes whatever he touches dance to the allegretto of his music. His *Epsom, Le Défilé du Derby* is the modern counterpart of Watteau's *fêtes galantes*, intoxicated with the

(Continued on page 27)



EXHIBITED AT THE BIGNOU GALLERY

"COWES, THE ROYAL YACHTING CLUB," DUFY'S COLORFUL PAINTING OF HIMSELF & OTHERS

# New Exhibitions of the Week

## SENSITIVE PAINTINGS BY RICHARD BLOW, A MODERN ROMANTIC

RICHARD BLOW, making his formal "one man" debut at the Walker Galleries, is a young American who has already been quietly painting for some years in Florence, where he makes his home. Underivative from any contemporary school and associative only in the matter of like impulse with those painters called the Neo-Romantics, Blow's landscapes, figure-pieces and portraits display a singular independence of attitude as well as quality of draughtsmanship and color.

He is at his best in realizing the poetic imputations of land, sky and water, seen in the purplish haze of Mediterranean summer heat, when they are bound up with the inevitable, far flung associations of what centuries of civilization have imposed upon them, for he senses not only a recollection of time itself but also the philosophical tempo which climate, history and environment force upon the human inhabitants of his scene. Of this, such pictures as *Midsummer Noon* and *Gravel Diggers* are his clearest statements, though even here there is a certain disparity between the elements of design and surface technique that elsewhere marks a young artist whose promise lies in his probable ability to coordinate the ambition to accomplish in several directions what he might leave to the ascendancy of one.

Where drawing is indeed the determinant of style and the other elements fall into naturally balanced place, as in the evocative *Nude on a Beach*, there are moments which make one realize how successfully an American can imbibe on the ground the whole physical tradition of Western art and distill out of it a commentary that is an independent growth out of experience. Blow's portraits, for the most part, lack the accomplished atmosphere present in his outdoor scenes—largely, one suspects, because the romantic portrait is pretty much of an impossibility without the introduction of accessory stimuli to the creation of a mood. It would be interesting to see one of Blow's nostalgic green-blue landscapes introduced as a background accompaniment into such a canvas as the heroic head in this exhibition. That might be only one of the developments we



EXHIBITED AT THE WALKER GALLERIES

ROMANTIC SUGGESTION IN RICHARD BLOW'S "MIDSUMMER NOON"

can look forward to from the first evidence of that phenomenon in our times: a painter with an aristocratic method of perception.

A. M. F.

## THE PROCESSES OF BLACK & WHITE ART ABSORBINGLY EXPOSED

THE different kinds of prints are to most people no more than nomenclatures that convey little or no idea of the technical processes which offer specific opportunities at the same time that they impose certain limitations upon the artist—factors that must be considered before complete understanding of the reproductive arts can be reached. Consequently Messrs. Frederick Keppel & Company contribute an important service in their present exhibition, "Techniques of Printmaking," that is both instructive and engaging. Definitions and examples of each kind of print, descriptions of the processes and photographs of the successive steps of execution, historical notations, original blocks and proofs, examples of the instruments and materials are all organized on posters in the most concise, clear and complete form possible.

M. D.

## BUCOLIC SCENES UNASSUMINGLY DRAWN BY HARRY WICKEY

NINE years ago Harry Wickey, once illustrator for various popular magazines, won the enthusiastic support of critics with his exhibition of realistic and robust scenes of current life in the city and its surroundings. Since then he has been quietly working, making careful sketches of the things he knew and liked best. With admirable earnestness he developed both his draughtsmanship and his knowledge of his subjects so that in his current exhibition at the Weyhe Gallery, the first since 1929, he is represented as an accomplished artist whose direct, honest and genuine approach to his subjects and his craft is heartily commended. The last two years have witnessed his turn to the animals he probably knew as a child on the farm in Ohio where he was born, and he has made innumerable sketches, several lithographs and a few sculptures of different species of pigs, horses and dogs. His studies of various boars, sows and sucklings wallowing, resting, eating and playing are amusing and full of a pleasant, homespun flavor. Still as unassuming but more spirited are the drawings of mettlesome stallions and mares bucking, rearing, kicking and breaking loose from the farmers who grasp at their reins.

Wickey, utilizing a variety of media for drawing and printing, can command many different kinds of line, from the thin biting mark of the pen or needle to the broad sweep of the wash or crayon. He can draw a light impression, freely flowing, or organize his lines into a careful system that gives permanence to his pictures. A recent landscape of the Hudson, an ink wash, illustrates his ability to use black and white coloristically with vivid suggestion of light.

Sculpture is a new medium for this artist and after two years he has had remarkable results. But his animals, executed in the tradition of Barye, are still reflections of his drawings, their uncompromising pictorialism less suitable to this plastic medium.

M. D.

## ANCIENT AND MODERN EXAMPLES OF OPTICAL ILLUSION

ENTITLED "Trompe l'Oeil Old and New," an absorbing show culminates the season at the Julien Levy Galleries. In addition to the irresistible appeal of these *tours de force* (the fascination of which may be judged from the style that this event has already set both in current window displays and in Spring dresses) the exhibition deserves special commendation for the discrimination and thoroughness with which it has been organized. Ranging from the seventeenth century to the present—from the artists who, like Heda or Pierre Roy are absorbed by the mysterious life that resides in the appearances of things, to the baffling technical diversions of Berman or the genial jokes of René Magritte—it provides food for both mind



and eye, the primary function of contemporary art today.

Three seventeenth century still-lives, the Spanish school with its dark, conventual repast, the French with its literary trophies and the Roman with its realistic puppy gnawing at chicken carcasses, offer entertaining thematic contrasts. As pure painting, Willen Claesz Heda's *A Richly Decked Table* is unsurpassed in the rendition of gleaming silver, white cloth and appetizing tart. The finger that scrawled in the dust lying on Battista Bettera's *Musical Instruments* has been retained for us with startling vividness and, perhaps better than anything in the show, conveys the time element that so often accompanies baffling the eye. Even if the inclusion of a Tiepolo ceiling sketch, Tchelitchev's study of three posteriors and works representing puns or acrostics involve mental rather than optical adjustments, taken all in all this is a highly entertaining and provocative exhibition.

R. F.

## NAGAI: AN ORIENTAL'S VIEW OF THE WESTERN WORLD

IN THE work of Thomas Nagai now being exhibited at the Uptown Gallery is evident a fusion of several influences. This painter, trained in his native country in Japanese brush technique, and experiencing here the persuasive talents of Thomas Benton as a teacher, has evolved his own poetic style. It reflects more the calm of his early environment than the vehemence of Benton's philosophy of art and life, and is best seen in his watercolors and small paintings in oil. In the latter group, *Woman at Window* represents him at his most successful, in its controlled handling of complicated shapes and colors within a small frame. Again in *Railroad Station* there is an innocence and beauty in the bright red roof and delicate foliage which belies the unloveliness suggested by the title.

Among the watercolors and gouaches, the ability to project the values of space arrangements is apparent, recalling Nagai's Oriental background. Distant mountains drop steeply into a pale ocean, and in the foreground rocky cliffs rise from the cool, quiet water in rugged shapes, the eye perceiving these differences without effort. *Japanese Landscape* is outstanding among the watercolors, but in *Orient Point* the same control of line and ability to communicate the quality of water is equally convincing. An amusing trick of the eye, which sees in the roof of a fishing shack the upward curl of a pagoda, appears in his studies of the Massachusetts coast, demonstrating the power of previous experience to interpret a scene which is new.

J. L.

## A CONSERVATIVE SHOWING BY MEMBERS OF THE SALAMAGUNDI CLUB

PRECURSOR of the season when watercolorists can enjoy their medium in its most rewarding phase, the annual show at the Salamagundi Club includes many well known names. Ogden Pleissner shows two papers, *Carolina Saw Mill* being a simplified version of the subject, whose chief interest lies in its treatment of forms, *Spruce and Pine*, which is more worked out as to pattern. Percy Albee's *Gas Tanks* is also distinguished for its design of rounded shapes. Gordon Grant, in *The Gale*, presents a stormy scene in an unusually appealing mood.

*Rhythm* by Martin Gambee gives an effect of brilliant Western sunshine in which every line is significant from the standpoint of his composition. Stanley Grand in *La Gaude, France* achieves solidity by means of his individual handling of his brush, to bring out shadow and light in one broad stroke. Charming freshness of color marks Walter Farndon's *Uptown*, with its contrast of the welcome green of trees, and their lovely shapes, against the dull hues and meaningless forms of the typical Bronx apartment building. Charles De Feo captures the atmosphere of New Orleans. Brown, Delbos, Williams, Tschudy and many other New York artists add their characteristic styles to a large array.

J. L.

## THE CLIMAX OF HARTLEY'S PAINTING IN POWERFUL COASTAL SCENES

A NATIVE son of Maine adds another pictorial chapter on the grim beauty of the rock-bound coast of the state, marking the climax of his saga. At the Hudson D. Walker Gallery, Marsden



EXHIBITED AT THE UPTOWN GALLERY

NAGAI'S "ORIENT POINT," WATERCOLOR BY A JAPANESE ARTIST

Hartley's new paintings seem to bring to fruition all the efforts and all the youthful experimentations of this sixty-year old artist. His dauntless courage in pursuing his career, his perseverance through the years in face of the taunts that he received, as one of the pioneers in modernism who exhibited at Alfred Stieglitz's galleries, is mirrored in the kind of nature he paints. It is neither quiet, peaceful and comfortable, nor ripe, colorful and ecstatic, but it is rigorous, relentless and indomitable. It is the same coast that Winslow Homer painted but, unlike him, Hartley never portrays the actual struggle between man and the elements or the moving rage of the storm, but he selects the moment before or after the tempest and discloses with epic effects the latent power of the water and the resisting rocks.

Hartley does not so much describe a rock, a cloud or a hewn log as he does his idea of their formidable strength. The huge granite monoliths which he piles one on top of the other in a mass towering against the sea, are so effectively painted in chalky whites and outlined in contrasting blacks that, were they taken from their particular pictorial content, they should still, by the character of their forms, express the inherent qualities of brutal force. Only by combining certain principles of abstraction with representation can such an eloquence of form, apart from literature, be achieved. The popular conception of the plastic experiments of the Cubists as a historical cathartic that acted towards reinstating plastic order, visual stability and tri-dimensional structure, is credited by the present work of this painter whose art has the nature of bed-rock, solid and enduring.

M. D.

## PAINTINGS BY H. HILDEBRANDT; A FRENCH ARTIST: SILVAIN VIGNY

A DOUBLE bill at the Douthitt Galleries includes a considerable showing of the work of Howard Hildebrandt, and a small group of paintings by the French artist, Sylvain Vigny, who is being presented for the first time to New York.

(Continued on page 26)

# TWO IMPORTANT AUCTIONS:

## *The Bishop Library*

**T**HE largest and most important literary sale since the disposal of the famous Robert Hoe Library in 1911 and 1912 is shortly to be held at the American Art Association-Anderson Galleries. This is the public auction of the first section of the library formed by the late Cortland L. Bishop comprising illuminated manuscripts, superbly illustrated books of great provenance and association, many with magnificent royal bindings, an unsurpassed collection of Books of Hours including the only Anglo-Saxon manuscript in this country, and the famous *Blickling Homilies*. Having been postponed until the executors could obtain the services of Mitchell Kennerley who sold the Kern Library, the opening date of the event has now been scheduled for April 5, to continue through April 8. The library will be on exhibition at these galleries from March 26.

The catalogue of Part One, which comprises the letters A to H, is one of the most scholarly and thorough ever issued, and much research has gone into describing the one thousand and ninety volumes which will be exhibited not only in the book exhibition room but also in the main gallery, where the magnificent bindings and illuminated manuscripts will all be shown in special cases. Scholars and universities will find in this superlative assemblage many of the books whose whereabouts have long been unknown, as Mr. Bishop was most secretive about many of his purchases.

Outstanding is the celebrated *Blickling Homilies*, a tenth century Anglo-Saxon manuscript composed of one hundred and forty nine leaves of vellum and apparently written by two scribes. This manuscript, one of the most important examples of early Anglo-Saxon literature, represents the very foundation of English prose. The *Homilies* are apparently by different authors and one is dated with the year of delivery, 971. For several hundred years this historic treasure belonged to the City of Lincoln and from the thirteenth century to the year 1609 the margins of the manuscript were used by various mayors and sheriffs of Lincoln to record their nomination or election. It is believed that these *Homilies* were written



BISHOP SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

BOCCACCIO FIRST EDITION, DIANE DE POITIERS BINDING

for the Queen of England to be used by her as a Book of Meditations, and thus a religious and literary masterpiece was created which not only helped to crystallize the language of the period, but left to the English speaking world an immortal heritage emulating in beauty

(Continued on page 29)

BISHOP SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES



ILLUSTRATION  
FROM A 1527  
BOOK OF HOURS:  
"DEATH RIDING  
A BLACK HORSE"

"CHRIST SHOWN  
TO THE PEOPLE,"  
FROM THE  
1511 EDITION  
OF DUERER'S  
WOODCUTS  
ILLUSTRATING  
"THE PASSION"





# BOOKS DECORATIVE ART

## *The Mills Collection*

THE sale of the contents of the 60th Street house of the late Secretary of the Treasury, Ogden L. Mills, which is to be held at the Parke-Bernet Galleries between March 31 and April 2, is undoubtedly one of the important auction events of the season. This property is the result of over a quarter of a century of collecting, not only on the part of Secretary Mills, but also of his father, the late Ogden Mills. The magnificent Mills residence, at which it may be viewed from March 27 until the time of the sale, is notable for its paneled rooms, re-evoking the great French *hôtels particuliers* of the eighteenth century. It forms the ideal setting for the choice examples of French furniture and decorations constituting the major part of the sale. The actual paneling of several of these rooms, covering the periods of Louis XV, Louis XVI and the Régence, will be sold along with the furniture.

An important item in the sale are the wall tapestries, which comprise some of the most beautiful and valuable Beauvais and Gobelin specimens to appear at auction in this country in some time. Two of



MILLS SALE: PARKE-BERNET GALLERIES

"THE RAPE OF EUROPA," GOBELIN TAPESTRY, CIRCA 1760

these are from the famous series designed by François Boucher, court painter to Louis XV, which are known as the fourteen *Fêtes Italiennes*. Among the finest products of the Beauvais looms, these exquisite silk-woven panels in pastel tones are entitled *Le Jardinier* and *La Musique*. Boucher's composition is also seen in another of the important tapestries, a Beauvais *Fontaine d'Amour*, which is one of the series of six hangings known as the *Beaux Pastorales*. The Gobelins silk-woven *Enlèvement d'Europe* after J. B. Pierre, one of the several renowned artists who designed the famous series of *Les Amours des Dieux*, further heightens the value of this important group of loom products which include, also, several early Brussels tapestries.

Garnier, Dubois, Mewesen, Aubry, and a dozen other celebrated cabinetmakers of the most luxurious period of furniture production in France are represented in the Mills collection. One of the most beautiful of these valuable signed pieces is the little hawewood and tulipwood *bonheur du jour* by Georges Jansen; it is inlaid upon the two small cupboard doors of the upper section with pairs of doves perched on musical trophies and upon the frieze of the lower section with a flowing chain trellis, in addition to other marquetry decoration. Another fine piece is the acajou and kingwood commode with marble top, by Pierre Migeon, inlaid on front and sides with a



MILLS SALE: PARKE-BERNET GALLERIES

GAINSBOROUGH: "PORTRAIT OF LADY INNESS OF NORFOLK"

parquetry lattice and fitted with the original gilded bronze drawer mounts and appliques. Chairs and settees, singly and in suites, are covered in Beauvais and Aubusson tapestry woven with floral and landscape designs, adaptations of animal fables, and vignettes of children at play and chinoiserie figures; some pieces are covered in jardinière velvet.

The small group of paintings which will be included in the sale is notable for the Gainsborough portrait of Lady Inness of Norfolk, the refreshing H. R. Morland studies of *Young Laundress I* and *II*,

(Continued on page 28)



MILLS SALE: PARKE-BERNET GALLERIES

MARQUETRY "BONHEUR DU JOUR," BY GEORGES JANSEN

# ART THROUGHOUT AMERICA

## CLEVELAND: ACQUISITION OF AN ANDREA DEL SARTO PANEL

AN important unfinished version of Andrea del Sarto's *Sacrifice of Abraham* has just been acquired by the Cleveland Museum of Art through the Delia E. and L. E. Holden Funds. Deriving from the English collection of Lieutenant-Colonel H. Cornwall Legh, who in turn had procured it in 1862 directly from the Tordani Collection of Florence, it has but recently come to this country where it may be numbered among the important American owned examples of the Renaissance master.

Known in two other versions, this theme is recorded by Vasari as having been commissioned by Francis I, these works now being in the Dresden gallery and in the Prado respectively. Similar in size, but varying slightly in composition from the Dresden picture, the new Cleveland panel, by comparison with the others, suggests its having been the earliest version of the three. The small Prado canvas, combining compositional attributes of both works, is generally conceded to be the latest.

The unfinished portions of the Holden panel, which are mainly confined to the group of two servants holding an ass in the background, are drawn in chalk on gesso. The same is true of the lamb at the left. There are also some intermediate lines at the extreme right and a faintly discernible sketch of the left leg of the angel in a position afterwards abandoned. The essential difference of this panel from the Dresden picture is that the latter produced an effect of more spaciousness and greater repose. In its energy and power of conception, however, and in the actual painting which betrays none of the softening of contours which Del Sarto occasionally practiced, it shows itself to be among the best examples of this artist's work.

## NEW YORK: COMING SCHIFF SALE

THE announcement of the coming dispersal of another important American collection is one of interest to art collectors both in America and abroad. This is the sale of the Schiff Collection, which will be held in London under the management of Messrs. Christie, Manson & Woods during the month of June.

These paintings, tapestries, sculpture and furniture are the result of twenty-five years of connoisseurship and collecting on the part of the late Mortimer Schiff. With the exception of the majolica collection now on loan at the Metropolitan Museum of Art, all these pieces are to be sold by order of Mr. Schiff's son, John M. Schiff. Among the Flemish paintings, the leading example is the famous Rogier van Weyden representing scenes from the life of Pope Sergius, which came originally from the collection of Lord Bessborough. Companion piece to this is the Memling *Virgin and Child*, while further painters representing this school are Isenbrandt, Mostaert and Jan Scorel, Barthélemy and Bruyn. Two small examples by Lucas Cranach are interesting early German canvases.

Two of the Schiff French paintings, a pair of Bourdichon portraits were exhibited at the Masterpieces of French Art exhibition held in Paris last summer. Works by Corneille de Lyon are also of note. Millefleurs tapestries and later examples, fine French furniture and

rugs, Italian sculpture and statuary in wood and stone covering various fourteenth, fifteenth and sixteenth century schools are also present.

## SPRINGFIELD: ADDITIONS TO A NEW YORK LANDSCAPE SHOWING

A CENTURY of American Landscape Painting, 1800-1900," assembled and shown at the Whitney Museum of American Art in January and February has been made available to the Springfield Museum of Fine Arts through the kindness of the Whitney Museum and the courtesy of the lenders to the exhibition. As it was shown in New York, the exhibition numbered eighty-one canvases. Fifty-five of these have been secured for the Springfield while particular interest centers on the additional fifteen worthy substitutes which complete the show.

One of the most interesting additions made for the Springfield showing is a canvas by Gilbert Stuart, *Hunting Scene*, of animals and hunters in a forest, a simple painting in American terms, showing the artist at a moment when he was not trying to please a customer. It also has the distinction of being the only Stuart landscape on record.

Another artist added to the exhibition is William Morris Hunt, represented by *The Shocks* lent by M. Knoedler & Company. Containing much which the artist assimilated from Millet the picture is, nevertheless, very American in its fresh and vigorous treatment.

Other substitutions include: *Afterglow*, by George Fuller, lent by Ferargil, Inc.; *Landscape*, by George Inness with its pencil sketch, lent by the George Walter Vincent Smith Art Gallery in Springfield; and *Two Boys on a Bough*, by Winslow Homer, a charming early painting filled with fresh green tones, lent by Dr. William Barri Kirkham.

In the absence of Sargent's *In the Luxembourg Gardens*, shown in New York, two paintings, *Val d'Aosta: Stepping Stones*, and *Thistles and Herbage on a Hillside*, have been added. Evidently painted for the artist's own amusement, these two canvases bear the unmistakable stamp of Impressionism, rarely found in Sargent's work. Yet the paintings retain the bravura one always associated with him.

## PALM BEACH: RECENT EXHIBITIONS AT A NEW ARTISTIC CENTER

THROUGH the efforts of the Society of the Four Arts, Palm Beach, once celebrated solely for its fashionable recreational activities, has in the last years assumed the position of a cultural center contributing towards the artistic life of America. Fostering interest in music, literature, the drama and painting, this society during the past season has sponsored four major exhibitions of painting and sculpture together with a lecture series covering a wide range of subjects. Its new building on Ceiba Avenue, designed by Fatio and Treanor, is the first unit of what it is hoped will become within a few years an extensive artistic center.



ACQUIRED BY THE CLEVELAND MUSEUM OF ART

"THE SACRIFICE OF ABRAHAM," A PAINTING BY DEL SARTO



The building's large gallery, which this year has contained a showing of de Molas' conversation pieces followed by a collection of American and Florida artists, was more recently the scene of an important showing of modern painters. Two prizes were awarded by the jury, consisting of Boutet de Monvel, Raymond Kanelba, Albert Herter and Charles Rosen. These went to Angelo Pinto, with First Prize for his *Trained Seal*, and to F. C. Frieske for his *Memories*, Honorable Mention being accorded to Eugene Morley's *Hurricane*. Further artists to show in this group were Paul Sample, Jerry Farnsworth, Ivan Olinsky, Luigi Lucioni, Rockwell Kent and others. Concurrently at this gallery was shown a collection of bronzes and drawings by six modern sculptors. Part of the circulating series sponsored by the Museum of Modern Art, this exhibition included works of Barlach, Despiau, Epstein, Kolbe, Lachaise and Maillol.

### INDIANAPOLIS: A CONSERVATIVE SHOWING OF REGIONAL PAINTERS

ONCE again the Hoosiers are given an opportunity to see the work of their contemporary artists in the thirty-first annual state-wide show which opened recently at the John Herron Art Museum to continue through the end of the month. Three galleries and a corridor are filled with oils, watercolors, prints, sculpture and crafts, representing the labors of one hundred and three artists. The jury of selection composed of Edward Hopper of New York and Paul B. Travis of Cleveland found a hundred and sixty-five items worthy of exhibition among the five hundred and twenty-eight entries.

On the whole, the showing is stronger and more varied than usual and, in relation to the earlier exhibitions — especially those of a decade ago — there is a decided leaning toward compositions which are carefully planned and knowingly executed. Offshoots of cubism and futurism have left little or no dent on the conservative Hoosiers, and if it were not for the reverberations of the regional art movement crossing the borders of the state, and the introduction of a new curriculum in the Herron art school, Indiana art of 1938 would not differ greatly from that of 1908.

The long tradition of pleasant autumnal landscapes, painted for the most part in Brown County and repeated by two generations of artists, is so much a part and parcel of Indiana art that no representative exhibition can be without them. But in contrast to these, a more scholastic style has developed, recognizable by the emphasis placed on figure composition and bold design.

Of the romanticists represented in the exhibition, Wheeler, Cariani, La Chance and Byrum show the greatest skill in recording the quiet peaceful mood of hills, skies, and towns. The depression has not altered their viewpoint and political upheavals are evidently of no concern.

A second movement, which might be termed scholastic classicism, is recognizable by its emphasis on large canvases and busy figure compositions. This is not a revolution in art circles but a well calculated return to old rules and older methods, with an emphasis on contemporary scenes. Between these extremes fall a number of pictures revealing the artists' concern for simple arrangements, neatly planned spaces and clear colors. The particular kind of stylization in each case depends upon the influence which has made it-

self felt, for nationally recognized painters are still exerting considerable influence on the younger minds.

On the whole, the exhibition implies a healthy, normal growth. There is no emphasis on art fads, political propaganda, nor social horrors and Surrealism still remains unknown to Indiana artists.

### MINNEAPOLIS: A GREAT CHINESE CARVING FOR THE ART INSTITUTE

A BLACK limestone head of the Buddha dating from the latter half of the sixth century has recently been added to the Minneapolis Art Institute's Oriental collection through the generosity of Mrs. John Washburn. This splendid piece which, together with the Institute's standing Bodhisattva from Sian-fu, illustrates the evolution of Buddhist sculpture from the Wei to the T'ang periods, comes from the little known group of caves in Wu An in Northern Honan. Its date has been attributed to the early years of the Northern Ch'i Dynasty and since both period and locality are but rarely represented in American collections, it will prove to be of considerable value in the dating of other pieces of its kind.

Though in reality a fragment of a very large figure, the head, which is twenty-five inches in height, is remarkable for its completeness and for its excellent state of preservation which permits full appreciation of the round, soft modeling. In particular the treatment of the eye sockets is of interest, recalling as it does the monumental statue of the Buddha from the Loo Collection which was shown in the London Exhibition of Chinese Art. The expression of the face is one of benign contemplation and in its suavity it heralds the sophistication of the coming T'ang Dynasty.

It is believed that the piece was looted from the Pei Hiang T'ang caves some time between 1912 and 1917. It subsequently turned up in a European collection and later was brought to this country. Its accession by the Art Institute is an event of more than usual interest to both scholars and art lovers alike.



PRESENTED BY MRS. JOHN WASHBURN TO THE MINNEAPOLIS INSTITUTE OF ARTS  
LIMESTONE HEAD OF A BUDDHA, NORTHERN CH'I DYNASTY

### NEWARK: SWEDISH ARTS & CRAFTS

SWEDISH art and craftwork are currently on view at the Newark Museum in an exhibition marking the three hundredth anniversary of the arrival of Swedish colonists in

Delaware. Selected from the Museum's own collections and from material lent by private collectors, the exhibition will remain on display for two months.

Eight etchings by Anders Zorn, a number of illustrations by Carl Larsson, and a black granite cat by Fred Hammargren feature the section devoted to fine arts. The Zorn etchings include two self-portraits, two nudes, *The New Ballad*, *Circles in the Water*, *Portrait of Marquand* and *Peasant Girl*.

Painted and woven fabrics patterned in peasant design form a contrasting background for the more sophisticated examples of modern craft in pottery, pewter, silver and glass. A variety of material, from costumes to candlesticks, presents a picture of Swedish design from the first folk art of the sixteenth and seventeenth centuries to the finished products of contemporary artisans.

Most picturesque of the decorative fabrics are examples of painted wallhangings, copied by Joy Stilson Parr of New Haven from century old originals in Swedish museums and on the walls of peasant cottages, typically naive expressions of Swedish art.

*Now Ready*

# THE BURLINGTON MAGAZINE

MARCH, 1938

## CONTENTS

AN UNKNOWN XVI CENTURY  
PERSIAN CARPET

By Gertrude Robinson

"ST. JEROME IN THE  
WILDERNESS"

BY ANDREA MANTEGNA

By Tancred Borenius

THE EVOLUTION OF CHINESE  
SCULPTURE

By Oswald Siren

SIX ARMOURS OF THE XV  
CENTURY

By James Mann

"THE PRICE FAMILY" BY  
BARTHOLOMEW DANDRIDGE

By C. H. Collins Baker

THE SCULPTURE AT  
BURLINGTON HOUSE

By K. A. Esdaile

EDITORIAL: The Death of a  
ContemporarySHORTER NOTICES: Goya des Col-  
lections de France (Douglas Lord);  
Old Masters at Messrs. Matthiesen (Tan-  
cred Borenius); Mr. Robert B. Harshe.LETTER: The Function of the National  
Gallery (D. S. MacColl).Recent Research (John Pope-Hennessy).  
The Literature of Art.*Price: One Dollar*Brentano's Book Stores Inc., 586 Fifth Avenue  
E. Weyhe, 794 Lexington Avenue  
International News Company, 131 Varick Street  
Gottfried Bros., 610 Madison Avenue  
NEW YORKEXHIBITED AT THE MARIE STERNER GALLERIES  
KARIN LEYDEN: "ITALIAN PEASANTS," A PENCIL DRAWING

## New Exhibitions of the Week

*(Continued from page 21)*

The urbane style with which Hildebrandt approaches portraiture is well shown in his interpretation of *Richardson Wright*, whose colorful personality is set forth in a penetrating characterization. Several studies of flowers reveal the impressionistic technique of this artist in their shimmer of light and reflected color. Particularly felicitous is the harmonious relationship between the background and sitter in his portraits, his concern, being less with startling contrasts than with a homogeneous conception of the whole. The large portrait of Cornelia Hildebrandt is one of the best examples of his style. There is a representative group of Mrs. Hildebrandt's likenesses of children also exhibited. They are proof of her successful translation of charming, childlike traits, combining with the highly meticulous technique of the medium the ability to seize swiftly upon a transient but telling impression.

Sylvain Vigny is best served by his *Rue à Orly-Sur-Seine* and *Faubourg*, with their iridescent pools of water on a wet street. A sense of soft rain, which makes the city glisten, recalls in a gentler and more romantic manner the power of Vlaminck to evoke the mood of small out-of-the-way city streets.

J. L.

KARIN LEYDEN: A GIFTED YOUNG GERMAN  
PAINTER AND DRAUGHTSMAN

KARIN LEYDEN is a young German artist who has already attracted the attention of serious critics in London, and whose first American showing at the Marie Sterner Galleries brings work of unusual freshness and originality before the public. Miss Leyden is a draughtsman of no ordinary ability. Her works not only evince an ordered sense of form and pattern, but she has evolved a pen technique that is little short of remarkable. Fine, accurate strokes in black give depth and solidity to a preliminary cross hatching in sepia ink, the two tones producing the variety and interest of highly coloristic painting. Equally notable are the pencil drawings, which combine an eighteenth century delicacy of invention with the robust, sensual enjoyment of Renoir.

In her oils Miss Leyden, by her sparsely applied paint and frequent exposed surfaces of canvas, achieves a curious texture akin to tapestry or embroidery. In keeping with this her subjects have a stylized exuberance that recommends them highly for purposes of interior decoration.

R. F.

ROUNDAABOUT THE GALLERIES: FOUR NEW  
EXHIBITIONS

RICHARD LAHEY brings to the Kraushaar Galleries a group of his paintings, watercolors and prints. The landscapes, comprising rural settings in Maine and industrial vistas in Pennsylvania, are noteworthy for the quiet intimacy that is reflected so unostentatiously in the Maine pastoral and in the mining town seen



from a bird's eye view at twilight. More grace and delicate coloring enters the artist's rather prosaic style in the over-life size portrait of his pretty wife dressed in the fashion of the *fin de siècle* and skillfully painted in the manner of that time. Clad in a black lace gown and posed erectly against a pink wall and beside a console table with a vase of blue flowers, the young woman has the loveliness of a Whistlerian figure.

A LARGE collection of the drawings, etchings and lithographs of Joseph Margulies is being presented at the gallery of Associated American Artists, giving an opportunity to see this artist's work in its wide variation. Among the most appealing are his studies of Ghetto types, which are deeply sympathetic. *Students of the Talmud* is characteristic of another type. An absorption with the differences of texture has occupied the artist so that one feels the technical versatility of a fine craftsman devoted to his medium in this comprehensive exhibition. Margulies enjoys the portrayal of people asleep, innocent of his seizure upon their appearance at such moments. But he is kind in his comments and takes no unfair advantages. In fact, the amiability of this artist is one of his chief charms.

THE tract of land in South Carolina called Brookgreen Gardens was first designed to preserve and develop collections of the flora and fauna of the southeast, and to contain the sculpture of Anna Hyatt Huntington. It has been extended to represent a history of nineteenth and twentieth century American sculpture in natural outdoor settings. Photographs of these very extensive gardens are being shown at the Arden Galleries, and they are full of suggestion for the gardener who wishes to make sculpture a part of her scheme. Also on view is the work of a dozen contemporary American sculptors who present examples in stone and marble related to the outdoors. Diederich, Derujinski, Gregory, Lovet-Lorski and Wheeler Williams are represented. Heinz Warneke's *Pelicans* is fascinating in its solid roundness of form, an enormous improvement on the sentimental sculpture most often seen in gardens which may be otherwise excellently carried out.

ELIZABETH H. T. HUNTINGTON returns to the Fifteen Gallery in a highly seasonable showing of watercolors: "Orchids and Other Things." Orchids, presented under their botanical appellations of *Cowanire* and *Cattleyea*, especially effective in blue glass jars, are rendered with precision and grace, unencumbered by subjective content. The repetition of the theme, broken only by several quiet New England landscapes, notably *Autumn Mists* and *North of Fryburg*, testifies to the artist's integrity.

Side by side with Mrs. Huntington's studies is a first New York showing of Elizabeth H. T. Huntington, 2nd, who has followed her mother in the medium of watercolor. Having shown in her *Mushrooms* an ability to handle the same sort of subject matter, she goes on to reveal with promise an acuter consciousness both of the life around her and of contemporary trends of painting. *Open-air Market* and *County Auction* have implicit humor and the winter scenes, such as *Newton Lower Falls in a Snowstorm*, successfully convey their subjects with intentional primitivism. *Pulchra matre, filia pulchrior*.

### View of Raoul Dufy, Modern Rococo Master

(Continued from page 19)

aristocratic play that unfolds in a setting of a lovely, gracious nature. But Dufy has no Gilles and the latent melancholy of Watteau's paintings is nowhere visible in Dufy's animated cartoons.

The miracle of Dufy's art is that, with its sheer joy and animation, with its caprice and audacious transformations of substance into musical "washes," lines and interstices, it is no longer merely decorative but substantial and permanent. A decorator who has applied his genius to textiles, book illustrations, ceramics and to the stage, he has sometimes transmitted to his canvases the qualities of a subordinate art. But in such of his paintings as the portraits of his wife and of the boy Michel Bignou he has introduced a profound acuteness that immediately places them on a different aesthetic plane than his large decorative panorama of Paris, originally a cartoon for a tapestry that was magnificently executed in the Beauvais factory and exhibited in this gallery two years ago.

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## *The Art News of London*

THE Wallace Collection has just replaced on exhibition the portrait by Velasquez of Don Baltasar Carlos, the son of Philip IV and Isabella of Bourbon, whose premature death changed the course of Spain's troublous history. The portrait is one of a series of the young prince of which the earliest hangs in the Boston Museum of Fine Arts and others in the Prado and in the Imperial Museum of Vienna, and it shows him at the age of two or three years, in full insignia with a sword at his side and leaning on a baton in the other hand. The picture has been thoroughly cleaned and now appears with considerable changes in the background. Under the muddy green curtains have been revealed others, also painted in after the portrait was left unfinished, possibly by Mazo, the artist's son-in-law, and whose rose pigment must have faded, thus necessitating their being covered over. The disproportionately heavy yellow tassel is eliminated, as is that of the cushion on the left, also found to have been superimposed on another cushion. The boy himself and the plumed hat beside him now stand out in brighter colors and are greatly enhanced by being freed from the cumbersome later additions.

THE New Burlington Galleries are holding a memorial exhibition of nearly all the works—some five hundred, brought together from all over the world—of Christopher Wood, the promising young artist who enjoyed such a great vogue before his tragically premature death in 1930. Now that the post-war decade, which prolonged itself through the early 'thirties, is definitely closed, it is easier to evaluate the real talent of this artist who may be said to have suffered from the very fashionableness that he enjoyed. The aspects which he saw and painted of the Riviera and the Russian Ballet will in time be dated, but the poetic and illustrative qualities of his landscapes, such as *The Sacrament*, *Ploare*, *Brittany*, *The Plage*, *Hotel Ty-Mad*, *Tréboul* and *Cumberland Landscape*, which discard borrowed and fashionable devices, show him as a serious and solid painter with spontaneous resources of color.

## *The Art News of Paris*

AMONG the most recently announced promotions to the rank of Commander of the Legion of Honor, is that of M. Georges Wildenstein, the well known connoisseur, dealer, publisher of the *Gazette des Beaux-Arts* and the weekly *Beaux-Arts* and director of the Galerie des Beaux-Arts. Mr. Wildenstein's career has been distinguished not only by the sponsoring of numerous art publications but also by his organization of exhibitions of French art in France, England and the United States.

SPRING has brought the annual opening of the Salon des Indépendants, where the amateur may realize his ambition of being hung along with, if not beside, the established artist and run the chance of being noticed in the *mêlée*. A faithful group of the older painters, for the most part hung together in one room, sets a standard easier to appreciate than to follow. Dunoyer de Segonzac's large watercolor, in harmonizing olive-greens and browns, is a piece of classic equilibrium; Utrillo's *Cathédrale de Chartres*, which might almost be a page out of a mediaeval Book of Hours, marks a complete revitalization of this artist and Henry de Warquier, in some ways reminiscent of Rouault, reveals a new preoccupation in the *Christ* which has drawn considerable attention. A younger group is represented by Constant Le Breton with an austere *Homage à Ravel*; Christian Caillard with an incisive *Danseuse au maillot pailleté*; Chapelain-Midy with a *Tête de femme* influenced by Derain and a *Paysage*, perhaps the most successful painting he has ever done; and Holy with a *Nu dans un atelier* whose effects are obtained with a limited palette and a severe sobriety. Among the new talents discovered is notable that of Masson, a spiritual descendant of Théodore Rousseau, whose work compares favorably with that of Bombois and Boyer and their school of the "Maîtres Populaires de la Réalité." Such revelations fulfill the real purposes of similar mass showings which often seem engulfed in mediocrity. The general tendency of this year shows that eccentricity penetrates less far than its splash would lead to believe and has little influence on the typical "peintre du Dimanche" who proudly brings to the Salon the products of his leisure hours.



## The Bishop Collection

(Continued from page 22)

the King James Version of the Bible. No other Anglo-Saxon manuscript of any importance exists in private hands, and no American public or private library owns one single leaf in Anglo-Saxon. The *Blickling Homilies* was bought by the late Mr. Bishop in the sale of the library of the Marquess of Lothian in 1932.

Also from the Lothian library comes Saint Augustine's *La Cité de Dieu*, circa 1410, a manuscript of outstanding importance and great beauty, illustrated with illuminated miniatures by a French artist, and a superb copy of the first dated edition of the Bible which is also the first example of a work formally divided into two volumes. Printed at Mainz, by Fust and Schoeffer, in 1462, this is the only complete copy of this edition ever offered for sale by auction in America and is one of the few copies remaining in private hands.

A magnificent example of the best style of the miniaturist's art of the fourteenth century is the Froissart *Chronicles*, French, circa 1390, an illuminated manuscript on vellum, two volumes in one, written in red and black letters in two columns on three hundred and sixty three leaves. The first leaf of the first volume contains a large miniature, beautifully painted in colors and gold, and bears the arms of Pierre de Fontenoy, Siegneur de Broys, for whom the volume was illuminated. At the beginning of the second volume is another large miniature. There are thirty-one other finely executed smaller miniatures, several of which contain the standards and banners of the prominent persons who fought in the battles portrayed. These first two books of the *Chronicles* were written by Froissart at Valenciennes and finished in 1389 when he was fifty-one years of age. The first book includes the history from 1326 to 1359, when he carried it to England and presented it to Queen Philippa. The second book was written between 1385 and 1389 and concludes with the Peace the Men of Ghent obtained from the Duke of Burgundy on December 18, 1386. No textual manuscript of Froissart exists today in a more perfect state than the present volume, no previous one being known, and none is so rich in heraldic blazoning.

Another famous manuscript is the fifteenth century Pembroke Book of Hours, written on vellum and illustrated with miniatures in colors illuminated with gold. It was executed for Sir William Herbert, Earl of Pembroke, who died in 1469, and the miniatures are as fresh and brilliant as when they were first made. The Books of Hours in the Bishop library form a very interesting section. Some, the manuscript portion, were written by hand and embellished by illuminations in colors and gold and others were printed, and it is the printed ones that offer the widest field of research not only to the book lover but to all who are interested in the history of culture and of art. Frequently editions have vanished altogether and in many cases only one copy out of hundreds has survived.

Seven of the Books of Hours in the Bishop collection belong to editions of which no other copy is known to exist. Probably the greatest contributory factor to the obsolescence of the Books of Hours, aside from the fact that these Books were much thumbed in prayer, is the fact that they contained a portion, always at the beginning, combining the features of Calendar and Almanac which eventually outgrew its usefulness. The artistic importance of the Books of Hours is evidenced by the illustrations which first appear in woodcuts of simple, archaic feeling, the style imperceptibly changing until the woodcuts become more elegant and freer in style. The culmination of this new tendency is finally realized in the marvelous Books of Hours designed and engraved by Geofroy Tory. Several of his masterpieces are present in the Bishop collection, particularly the wonderful book, published in 1525, the first to contain his rich Renaissance borders, of which only three other copies are known.

Magnificent bindings by all the famous binders from earliest times to the modernistic binders of today are present in the collection, many of royal provenance, including a magnificent example of a rare sixteenth century *Maioli* binding executed for Thomas Mahieu, secretary of Catherine de' Medici; books magnificently bound for Diane de Poitiers, Duchess of Valentinois, including a first edition in French of Boccaccio's *Le livre de Jehan*, one of the most desirable copies in existence; the rare first edition of Bandello's long poem in honor of the celebrated Lucrezia Gonzaga in a magnificent mosaic binding by Jacques Antoine Derome (1696-1760); a magnificent mosaic binding by Simier in the *Romantique* style; bindings with the arms of Henry, Prince of Wales; Madame de Pompadour; and, among other royal almanacs, one with a binding bearing the arms of Marie Antoinette, painted in colors under mica by De Lorne.

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"FLEURS ET FRUITS" ("FLOWERS AND FRUIT") OF 1880

### Cézanne: Intimate Exhibition

(Continued from page 17)

Bathers compositions are seen in two different moods: the lyric *Chemin Sous bois* of 1879-82 and the more sombre and dramatic *Le Verger*.

One of those summations which Cézanne brings forth at regular intervals to combine such qualities as those just described is the Phillips *La Montagne Ste.-Victoire au grand pin*, among the earliest of the magnificent series in which this great mountain figures as chief factor.

Within a similar frame the delightful little *Lutte d'amour* is contemporaneously enacted, and the figures now take the place of trees and houses, rising quite as sturdily into the foreground.

The *Bords d'un riviere* of 1900-06 represents the culminating phase of landscape, the ultimate abstract purification of style.

The wonderful later still-lives are revealed in the famous Lewi-sohn *Pommes et primevères*, with its lyric evocation of the subtle harmonies of arrangement that one has seen evolve here; and, in smaller but equally attractive focus, the Chicago Art Institute's lovely *Fleurs et Fruits* of 1880.

To the later figure-pieces belongs the well known Clark *Joueurs de cartes*, the final revelation of the interrelation of the structural qualities Cézanne had discovered in the individual, phrased in a color scale which begins the great dominants of blue and orange.

How unerringly Cézanne applied to his favorite portrait subject—himself—these same principles is seen in *Cézanne à la barbe*, the probing psychological study of the white-bearded master at the turn of the century. And the final phases are uncovered by the magnificent watercolor portrait of his gardener Vallier—supposed to be the last work of the artist—which, in its intricate rhythm of lines and impenetrable color harmonies, is as evocative of the reminiscent moment of a great personality as a late Titian or Rembrandt.

### The Mills Collection

(Continued from page 23)

a Coello portrait of Margarita of Spain, and a demure child portrait attributed to Goya; also works by Vibert, Pasini, Boldini, Roybet.

Of particularly fine quality are the Oriental rugs, most striking among which is the closely woven Tabriz carpet from the grey salon.



## COMING AUCTIONS

### David Spector Library of Fine Press Books

THE library of David S. Spector of San Francisco, California, notable for fine press books, will be dispersed at public sale at the Parke-Bernet Galleries, Inc., on the afternoons of March 29 and 30, following exhibition daily from Friday, March 25. Beside the Nonesuch and Golden Cockerel, such other presses are represented as the following: the Ashendene, with *Don Quixote* and Spenser's *Faerie Queen*; the Cresset, with one of the only eight copies on vellum of Bacon's *Essays*; the Doves, with the splendid *Bible*; the Kelmscott, with the admirable Chaucer with Burne-Jones designs; the Grabhorn, with Edwin Grabhorn's copy of Mandeville's *Voyages* and Valenti Angelo illuminations, and the editorial copy of Whitman's *Leaves of Grass*.

There are modern bindings and books with fore-edge paintings; colored plate books as Combe's *Dr. Syntax Tours* and *English Dance of Death* with Rowlandson illustrations; incunabula including the first edition of the *Nuremberg Chronicle*, and illuminated manuscripts. Outstanding among the bindings are *Alice in Wonderland*, supervised by Cobden-Sanderson, *Through the Looking Glass* by Sarah T. Prideaux, Keats' *Endymion* in a binding by Sangorski and Sutcliffe, and Smollett's translation of *Gil Blas* in a binding by Bayntun, with the insertion of a fine set of French engravings. The Wessex Edition of Hardy's works in polished calf by Zaehnsdorf, the Heinemann Edition of the works of Conrad, and the Seven Seas Edition of Kipling are included, also sets of Mark Twain, Dickens, Lamb, Meredith, Balzac, Daudet, and others.

### Recent Auction Prices

The sale of furniture and art objects, property of Edwin A. Shewan held at the American Art Association-Anderson Galleries on January 15 brought a total of \$20,827.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
97	Signed Louis XVI Marqueterie Commode, about 1785	Greenhill's, Inc.	\$ 500
130	Louis XVI Inlaid Kingwood and Sycamore Table, mounted in <i>cuirre doré</i> ; French, eighteenth century	Mrs. C. Eder	975
133	Important Sculptured Walnut Sacristy Cabinet, Italian, late fifteenth century	Karl Freund	1,000
147	Gothic Renaissance Choux fleurs Tapestry, English, sixteenth century	Herman Blank	850
148	Important Flemish Verdure Tapestry, early eighteenth century	Mrs. H. H. Smith	800
149	Beauvais Personage Tapestry, French, seventeenth-eighteenth century	Leo Elwyn & Co.	500
157	Meshed Ispahan Palace Carpet	Private Buyer	900

The sale of furniture, silver, rugs and other art property, from the estate of the late Mary C. Earle and other owners, held at the American Art Association-Anderson Galleries on January 28 and 29 brought a total of \$26,112.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
56	Sterling Silver Tea and Coffee Service, in late Georgian taste, Tiffany & Co., New York	Samuel Spanierman, Inc.	\$605
97	Two Portraits, one of a lady, by R. Madrazo, Spanish contemporary, and a <i>Portrait of a Scholar</i> , by a Florentine sixteenth century painter	F. Kleinberger Galls	620
230	George III Silver Oval Tray, D. Smith and R. Sharp, London, 1784	Bought on order	330
237	Charles II Silver Caudle Cup and Cover, London, 1661	Private Buyer	775
381	Kirman Palace Carpet	Michaelian & Kohlberg	480

The sale of ancient and modern paintings, from the collection of the late Adele E. Schmidt, Robert Hosea, Camilo Aldao and other owners held at the American Art Association-Anderson Galleries on February 3 brought a total of \$18,905; the important items follow:

NO.	ITEM	PURCHASER	PRICE
14	<i>Near Fontainebleau</i> , by Narcisse Virgile Diaz de la Pena, French, 1812-1876	Bought on order	\$ 600
36	<i>An Ideal Head</i> , by Jean Jacques Henner, French, 1829-1905	Wm. Goepfert	1,325
38	<i>Massachusetts Landscape</i> , by George Inness, N.A., American, 1825-1894	P. W. Kerwin	675
50	<i>Portrait of a Gentleman</i> , attributed to Ridolfo Chirlandajo, Florentine, 1483-1561	F. Schnittjer	1,500
62	<i>Forward to an Encounter</i> by Adolph Schreyer, German, 1823-1899	Private Collector	1,500
67	<i>Portrait of George III of England</i> , by Sir William Beechey, R.A., English, 1753-1839	F. Schnittjer	600

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The sale of furniture and textiles, property of Irving Brokaw and other owners held at the Parke-Bernet Galleries on February 5 brought a total of \$41,492.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
30	Fine George I Silver Skittle-Ball Teapot, William Fleming, London, 1717	Peter Guille	\$ 950
57	Important George II Silver Armorial Tray, Chas. Hatfield, London, 1730...	M. V. Horgan, Agent	700
59	Two George II Silver Armorial Platters, Thos. Gilpin, London, 1749....	M. V. Horgan, Agent	600
61	Silver and Painted Enamel Center-piece, Viennese for the Russian Market, circa 1840	Frank Schnittjer	500
89	Gold- and Silk-Needlepointed Crimson Velvet Cope, Spanish, sixteenth century	Private Collector	1,050
106	Important Oriental Lowestoft Armorial Porcelain Table Service, eighteenth century	W. W. Seaman, Agent	850
218	Important Lille Hunting Tapestry, Jean François Bouché, circa 1750....	M. A. Linah, Agent	2,200
219	Fine Brussels Renaissance Tapestry, sixteenth century	Herman Blank	1,450

The sale of pewter and early American furniture, property of Albert C. Bowman and other owners held at the American Art Association-Anderson Galleries on February 11 and 12 brought a total of \$19,276; the important items follow:

NO.	ITEM	PURCHASER	PRICE
169	Communion Set and Baptismal Bowl, by Oliver Trask, Beverly, Mass., 1825-35	Clapp & Graham Co.	\$275
173	Flat-Topped Tankard, by Henry Will, New York, N. Y., circa 1730-1802....	Chas. F. Montgomery	240
302	Heppelwhite Inlaid Mahogany Bow-Front Sideboard, American, late eighteenth century	Mrs. K. Tanner	275
361	Pair of Chippendale Carved Mahogany Side Chairs, probably by Gillingham, Philadelphia, eighteenth century	L. B. Davis	300
366	Sheraton Mahogany Two-Part Dining Table, Duncan Phyfe, New York, 1800-10	H. V. Weil	210
370	Rare Carved Cherry Bonnet-Top Secretary Bookcase, New Hampshire, eighteenth century	Mrs. V. Schoales, Agent	440
406	Important Early American Hooked Carpet	J. W. Watson	550

The sale of jade carvings, furniture, Arlent Edwards mezzotints and other decorations, property of Harry Glemby, Mrs. T. Shepard Strong, Mrs. J. Percy Sabin and other owners held at the Parke-Bernet Galleries on February 12 brought a total of \$18,072.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
8	Madonna, Mezzotint Engraving in Colors, S. Arlent Edwards, after Botticelli	M. V. Horgan, Agent	\$325
56	Carved Fei-t'sui Jade Lotus-Form Covered Bowl	E. Holt	480
64	Pair Carved Spinach Jade Figures of Cranes	Mrs. F. Surut	280
167	Pair Important Régence Carved Walnut and Needlepoint Fauteuils, French, about 1700	M. A. Linah, Agent	460
196	Brussels Emblematic Tapestry—Victoria, late seventeenth century	A. C. Morse	375

The sale of furniture and decorations, property of Mrs. William Platt and Mrs. Elizabeth Lady Fielding held at the Parke-Bernet Galleries on February 18 and 19 brought a total of \$32,704; the important items follow:

NO.	ITEM	PURCHASER	PRICE
124	Set of Eight Heppelwhite Carved Mahogany Shield-Back Dining Chairs	Private Collector	\$440
240	Rare Charles II Silver Flat-Topped Tankard, James Buck (?), London, 1682	Private Collector	500
284	Fine Silver Tea and Coffee Service, with tray, Breant & Goulboux, Paris	Mr. J. Brenauer	570
360	Sheraton Finely Inlaid Mahogany Serpentine-Front Sideboard	Dr. George T. Pack	360
398	Lille Silk-Woven Tapestry, early eighteenth century	Private Collector	575

The sale of art objects for the garden, property of Karl Freund, Inc. held at the American Art Association-Anderson Galleries on February 19 brought a total of \$12,747; the important items follow:

NO.	ITEM	PURCHASER	PRICE
6	Wrought Iron Regency Fernery, English, early nineteenth century	Mrs. M. Parsons	\$350
79	Pair of Carved Dolomite Stone Gateposts, Venetian, eighteenth century...	Mrs. B. N. Hardman	425
82	Wrought Iron Régence Balcony, French, early eighteenth century	Mr. Oliver Stewart	325
88	Wrought Iron Garden Table, with marble and lapis top, the table, sixteenth century	Mr. D. W. Sidney	360
89	Colonial Wrought Iron Double Gate, Charleston, South Carolina, circa 1790	Mr. H. A. Jamison	450
90	Carved Red Verona Marble Font, Italian, sixteenth century	Mr. L. K. Harrington	500
102	De Cerceau Marble Dolphin-and-Mermaid Fountain, French, second half sixteenth century	Mr. A. McLaghlan	650

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## EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Nat Werner: Sculpture	Mar. 27-April 11
Ackermann, 50 E. 57.	XVIII Century English Sideboards	to June 1
Alavoine, 712 Fifth.	French and Venetian Interiors	to April 15
American Place, 509 Madison.	Arthur Dove: Paintings	Mar. 28-May 10
American Women's Association, 353 W. 57.	Self Portraits	to April 2
Architectural League,		
115 E. 40.	Children's Paintings, Sculpture	Mar. 28-April 10
Arden, 460 Park.	Garden Sculpture	to April 2
Argent, 42 W. 57.	Lubell; Edsall; Stroud: Paintings	to April 2
Artists, 33 W. 8.	Gus Mager: Paintings	to April 4
Art Students League, 215 W. 57.	Members: Prints	to April 12
Babcock, 38 E. 57.	XIX Century Paintings	to April 2
Barbizon-Plaza, 101 W. 58.	L. Mishell: Paintings	to April 9
Bignou, 32 E. 57.	Dufy: Paintings	to April 9
Boyer, 69 E. 57.	Josef Foshko: Paintings	to April 2
Brummer, 55 E. 57.	Leon Hartl: Paintings	to Mar. 31
Buchholz, 3 W. 46.	Klee: Paintings	to April 23
Carstairs, 11 E. 57.	Contemporary European Paintings	to April 9
Comet, 10 E. 52.	Modern Italian Paintings	to April 9
Contemporary Arts, 38 W. 57.	Group Show: Paintings	to April 9
Decorators Picture, 554 Madison.	Rooms Designed for Pictures	to Mar. 31
Douthitt, 15 E. 57.	Sylvain Vigny: Paintings	to April 2
Downtown, 113 W. 13.	Ten Paintings by Five Americans	to April 2
Durlacher, 11 E. 57.	Memorial Exhibition: Jean de Brunhoff	to April 30
Durand-Ruel, 12 E. 57.	Cézanne: Painting	Mar. 28-April 19
English Book Shop, 64 E. 55.	Hoffman: Sculpture	to April 2
Federal, 225 W. 57.	Group Show: Sculpture	to April 16
Ferargil, 63 E. 57.	Yarrow: Paintings	Mar. 28-April 10
Fifteen, 37 W. 57.	E. Huntington: Paintings	to April 2
Findlay, 8 E. 57.	Kisling: Paintings	to April 2
French Art, 51 E. 57.	Modern French Paintings	to April 2
Freund, 50 E. 57.	Fayum: Paintings	to April 2
Grand Central, 15 Vanderbilt.	Maud Mason: Paintings	to April 2
	Ernest Roth: Etchings	to Mar. 29
Grand Central, 1 E. 51.	Mrs. Irving T. Bush: Paintings	Mar. 28-April 10
Grant Studios, 175 Macdougall.	Oswald: Paintings	to Mar. 28
Harlow, 620 Fifth.	Mary Cassatt: Drawings	to April 2
Harriman, 63 E. 57.	Picken: Paintings	Mar. 29-April 16
Keppel, 71 E. 57.	Romantic Lithographs	Mar. 28-May 1
Kleemann, 38 E. 57.	Flower Paintings	Mar. 28-April 16
Knoedler, 14 E. 57.	Historical Personages: Engravings	to April 2
Kraushaar, 730 Fifth.	Richard Labey: Paintings	to Mar. 31
John Levy, 1 E. 57.	English XVIII Century Paintings	to April 2
Julien Levy, 15 E. 57.	Marc Perper: Paintings	to April 5
	"Trompe l'oeil." Old and New	to April 2
Lilienfeld, 21 E. 57.	Nordfeldt: Paintings	Mar. 28-April 16
Macbeth, 11 E. 57.	Corbino: Paintings	to April 11
Matisse, 51 E. 57.	Baltus: Paintings	to April 16
Mayer, 41 E. 57.	Chinese Porcelains; Contemporary Prints	to April 2
Mercury, 4 E. 8.	Group Show: Paintings	to June 1
Metropolitan Museum of Art.	Tiepolo and His Contemporaries	to April 24
Midtown, 605 Madison.	Annual Show by Members: Paintings	to April 5
Milch, 108 W. 57.	Millard Sheets: Paintings	to April 2
Montross, 758 Fifth.	Jacob Belfen: Paintings	Mar. 28-April 19
Morgan, 106 E. 57.	Kormendi: Paintings	to April 2
Morgan Library, 29 E. 36.	Manuscripts, IX to XVII Century	to April 30
Morton, 130 W. 57.	Members Group Show: Paintings	to April 9
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture	to April 17
Museum of the City of New York.	E. H. Suydam: Drawings	to April 15
Museum of Modern Art,		
14 W. 49.	Alvar Aalto: Furniture; Quintanilla: Drawings	to April 7
Neumann, 509 Madison.	Group Show: Paintings	to April 2
New School, 66 W. 12.	C. B. Ross: Paintings	to April 2
Newton, 11 E. 57.	Gale Guthrie: Paintings	to April 2
Newhouse, 5 E. 57.	Boldini: Paintings	to April 2
New York Public Library.	Century of Prints	to April 2
Nierendorf, 21 E. 57.	Klee; Leger; Kandinsky: Paintings	Mar. 28-April 30
Passadoit, 121 E. 57.	Jean Charlot: Paintings	to April 2
Pen and Brush, 16 E. 10.	Group Show: Paintings	to Mar. 30
Perls, 32 E. 58.	Modern Primitives of Paris: Paintings	to April 30
Rehn, 683 Fifth.	Spring Show: Paintings	Mar. 28-April 30
Reinhardt, 730 Fifth.	Henriette Wyeth: Paintings	Mar. 29-April 16
Rockefeller Center.	An American Group: Paintings, Sculpture	to April 2
Salmagundi Club, 47 Fifth.	Members: Paintings	to April 2
Schaeffer, 61 E. 57.	Richardson: Paintings	Mar. 29-April 15
Jacques Seligmann, 3 E. 51.	Raeburn: Portraits	Mar. 29-April 16
Seligmann, Rey, 11 E. 52.	French Sporting Paintings	to April 20
Serner, 9 E. 57.	John Tomlinson Baldwin: Paintings	Mar. 28-April 9
Studio Guild, 730 Fifth.	Members: Paintings, Sculpture	to April 12
Sullivan, 460 Park.	Douglas Brown: Paintings	to Mar. 29
Tricker, 19 W. 57.	Robert Davidson: Sculpture	to April 9
Uptown, 249 W. End.	Nagai: Paintings	to Mar. 31
Valentine, 16 E. 57.	Pascin: Paintings	to April 9
Walker, 108 E. 57.	Richard Blow: Paintings	to Mar. 31
H. D. Walker, 38 E. 57.	Marsden Hartley: Paintings	to April 2
Westermann, 20 W. 48.	Masters of the XX Century	Mar. 29-April 30
Weyhe, 794 Lexington.	Emil Ganso: Paintings	Mar. 28-April 16
Whitney, 10 W. 8.	Annual Exhibition: Paintings, Sculpture	to April 10
Wildenstein, 19 E. 64.	Impressionist Portraits	to Mar. 29
Yamanaka, 680 Fifth.	Chinese Art: Ming to Ch'ing Dynasty	to April 9

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| 8. Portrait du père de l'artiste (1875-1876)             | <i>Lent by Mr. Maurice Wertheim</i>                         |
| 9. Madame Cézanne cousant (1877)                         |   |
| 10. Chemin sous bois (1879-1882)                         |   |
| 11. Le pont et le barrage à Pontoise (1879-1882)         |   |
| 12. Fleurs et fruits (1880)                              | <i>Lent by The Chicago Art Institute, Coburn Collection</i> |
| 13. La lutte d'amour (1885)                              |   |
| 14. Le verger (1885)                                     |   |
| 15. La Montagne Sainte-Victoire au grand pin (1885-1887) | <i>Lent by The Phillips Memorial Gallery</i>                |
| 16. Madame Cézanne dans la serre (1890)                  | <i>Lent by Mr. Stephen C. Clark</i>                         |
| 17. Les joueurs de cartes (1890-1892)                    | <i>Lent by Mr. Stephen C. Clark</i>                         |
| 18. Pommes et primevères (1890-1894)                     | <i>Lent by The Adolph Lewisohn Collection</i>               |
| 19. Cézanne à la barbiche (1898)                         | <i>Lent by Mr. Robert Treat Paine, 2nd</i>                  |
| 20. Bords d'une rivière (1900-1906)                      |   |
| 21. Portrait de Vallier, aquarelle (1906)                | <i>Lent by Mr. T. Edward Hanley</i>                         |

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